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the time of day as well as the sun?" The simple often speak wisdom.

There are times when we all have a sympathetic feeling for the dialist who wrote: "The gods confound the man who first found out, how to distinguish hours and so contrived to cut and hack my day so wretchedly into small pieces."

To the ultra-practical of to-day dials may seem futile and sentimental; but life made too practical is stripped of all its beauty. The fetish of industry and efficiency where it crowds out Art is being carried too far, even for a purely commercial age. Where every minute has to show its harvest, a dial

may seem an irritation; but there are some few spaces in all our lives where we do not crowd the minutes; when we go apart to remember that we are not of to-day, nor yesterday, but of that which endures; then a garden and a dial "simple, silent and sublime, that shows a shadow sign for time" may be a fit accompaniment for our more expansive moods.

There is always a fascination in things that come to us from another day or other times, whose inner secrets we have to guess; and a dial transplanted from an old garden may well carry with it the fragrance of romance.

## MODERN DECORATIVE ART A NEW NOTE IN ARRANGEMENT AND COLORING

BY MIRA BURR EDSON

**T**HAT there has come a new departure in interior decoration there can be no doubt, and that it is to result in a distinctively new and consciously determined style, based upon our present modes of thought and feeling, seems certain. It is evident that general ideas have changed during the present generation; we have all been conscious of these changes; and that art should now express the newer outlook and record these changes—expressing them in form and color—was of course inevitable. This we see is happening at the present time.

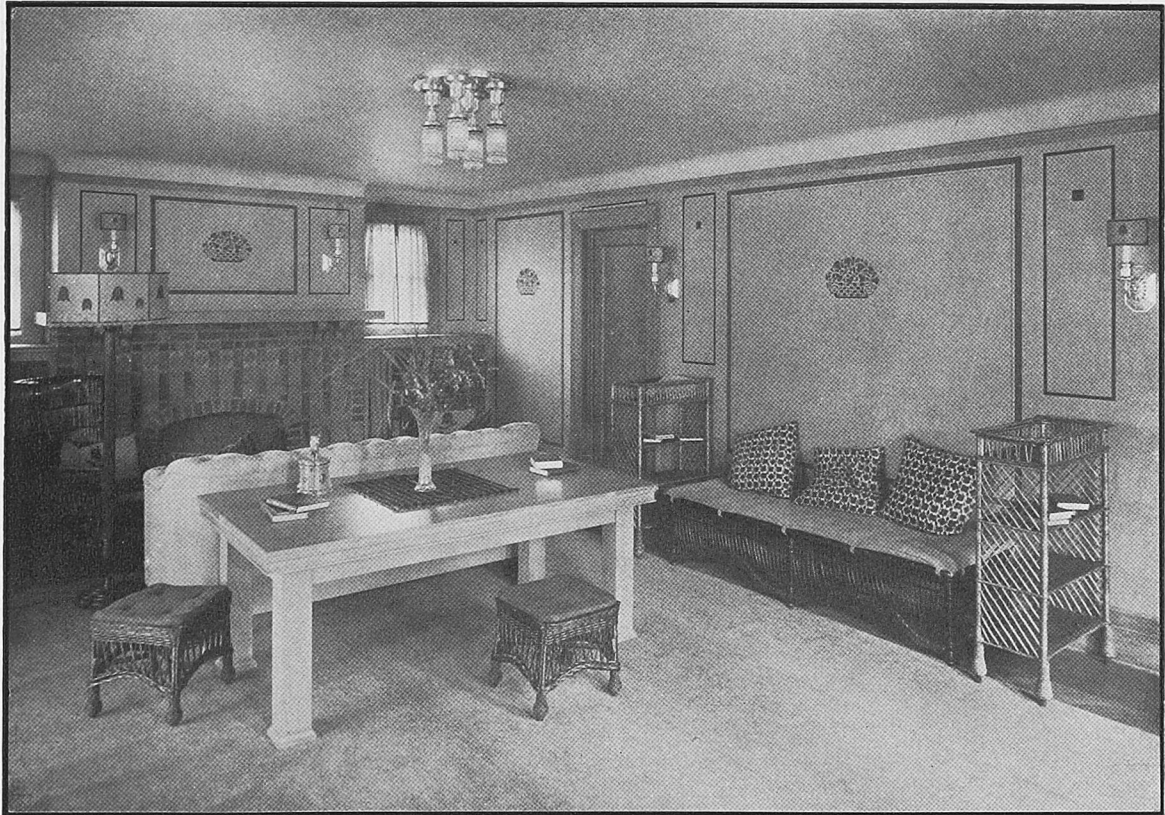
The thought to-day may be summed up in the ideas of immediate convenience and suitability. There is a cheerfulness of tone about its expression and the aim is to secure both harmony and a certain psychological fitness in the result. In bringing this about the careful consideration of color is indis-

pensable. Indeed, the newer decoration may be said to rest upon color as a first, last and necessary factor. Color creates an atmosphere, it develops mood, and can interpret character and the spirit of the time and place and also the taste of the owners and users.

An abject following of period styles and care as to consistency of treatment no longer obtains. Period furniture is used to-day—one or many pieces—where it is appropriate to the idea represented, but must be wholly subservient to the idea. There is no attempt, by its use, to refer one to history except incidentally and, as one may say, conversationally. The present uses of a room and the personal preferences of those who are to live in it and make use of it are made first considerations, and in so far as history is considered at all it is rather in order to seize the spirit of a certain time



LIVING-ROOM AND DINING-ROOM IN A CITY APARTMENT



CORNER OF THE LIVING-ROOM

THE WALLS, RUGS, WOODWORK AND EVEN CEILING, ARE OF SILVERY GRAY. INTENSE ORANGE AND EMERALD GREEN HAVE BEEN GENEROUSLY USED ON THE FURNITURE AND FOR WALL DECORATIONS

as suited to the immediate idea. Thus, any modification of the letter regarding history or form is quite allowable, so that the unity of the furnishing is kept and there is a spirit of harmony throughout.

This is the keynote of Interior Decoration to-day; Harmony, with appropriateness to use. This idea of harmony must include both arrangement and coloring, but especially color. It will be seen that it requires severe selection, relating each thing to each; and the danger is always to include too many things; to allow simplicity to escape through pleasure in detail. It means that articles are not to be included, however beautiful in themselves, unless they have a distinct and definite bearing upon the whole and have some purpose to serve in being just where they are. The relation is to be psychological not traditional, and each color employed must have its definite place in the general color-scheme. So important, in fact, is this matter of color in modern decorative thought that it becomes the dominating factor; and so that this is kept harmonious and luminous, almost anything can be introduced which is useful or beautiful and comes within the general plan, regardless of its history or precise form. We can no longer, that is, lean upon the past, but must stand up to the responsibilities of the present. Or better, let us say, this new method has its freedoms and requirements, but especially its allurements and delights, as calling for adventure and experiment, as inducing the romantic and the stimulating, and as, above all, meeting the expression of life-values. For here function and personal taste are to rule. Psychology, as suggested, has entered even the domain of decorative art—if indeed art has not always been its very chosen field.

This means that in the decoration of a room the uses of that room are to be considered as fundamental and the moods to be induced, suggested by its uses, are to guide the choice of both things and coloring employed, creating a unity which shall be related to the personalities and tastes of the household. Simplicity is the watchword and the expense of the fabrics used is quite secondary to the value they are to have in the special setting, and as a part of the theme. Walls and woodwork are considered as decorative material. Woodwork is more than merely structural and is frankly painted when this helps it to conform to the color-scheme. Walls are preferably light in tone. One may choose, however, between a colored wall as background for articles of neutral tones, or a wall of gray, cream or the like as a ground for bright color. This latter plan is, in general, safer; but walls should be, in all cases, of good clear color and an agreeable tint. The decoration must all conform to an inner unity, and the unity attained will be the measure of its success or failure. The change of idea may be summed up by saying that the aim to-day is less toward formal arrangement than a pleasant hospitality, the whole fresh and unstudied yet with a word that tells, a harmony that sings; not insistently and yet in a tempo that is not to be ignored. Pretentiousness is taboo, although the precious need not be absent. There is a marked influence of the cottage and bungalow. The comforts of living, ease, convenience, are all suggested. This change shows itself very noticeably in the dining-room where a certain traditional formality has always obtained. The ideal now is rather that of the "breakfast-room" as a preferred type, but this can

rise to almost any occasion by the disposition of detail, which may be introduced; a cheery, sunny informality, able to include flowers and birds and goldfish. There is here the suggestion, ever present, of a musical composition, carrying the individual upon waves of half-conscious beauty.

In the dining-room common-sense or a relating of things to their practical uses must always obtain. In this view the dining-table is of the greatest importance and the dining-table set out for service should be in mind. In the newer idea, any irregularity of concept is permissible, so long as it is in harmony with the essential thing here, which is convenient and pleasant dining. The table itself, may, then, match the woodwork of the room or be like the rest of the furniture. It is delightful when laid with linens that are not pure white but are cream, gray, brown, oyster or other, and these may receive an edging of color, ever so slight perhaps, but which matches or otherwise relates it to the dishes used. The dazzlingly white table has passed and color is triumphant. Dishes, linens, candlesticks of pottery or of glass, trailing vines or cut flowers and any other accessories, must take their place in some definite color-scheme which is radiated to or reflected from other parts of the room. Garden flowers are preferred generally, carrying farther the idea of the domestic and the natural. Fabrics will be chosen more especially with reference to their color and texture and heavier materials are frequently set aside for the lighter and less pretentious ones. Taste, not richness, must be in evidence, the appropriate rather than the formal. The human relation is always before us, this decorative art being but the beautiful setting of a scene.

The living-room which is shown here, has a general tone of light, silvery gray. The walls are broken into convenient panel-spaces and each of these has received a small ornament stencilled upon it in orange and green, strong in tone and lending a cheerful note to the soft grays. The cushions are orange and black. All the lighting and other fixtures are finished in a silvery hue. From the high windows the light falls through thin orange curtains, lending a warm and beautiful harmony to the whole effect.

Two adjoining rooms of an apartment are shown. They are separated only by curtains which accord, on either side, with the plan of the room which they thus face; on the one side black and white and on the other in the colors of the curtaining at the windows of that room.

The one, a dining-room, has a suggestion of the formality which is usually associated with this use. Furniture, woodwork and fabrics are all in black and white. The walls are a light blue below and above the plate-rail a creamy white. The rug is light blue having a border of narrow black lines.

The other room, adjoining this, shows black, orange and cream, and is well lighted. Walls and furniture are cream white, the rug is black. The curtains, of an interesting and new pattern, are orange and black.

The rooms here described are mostly quiet in general tone in spite of the brilliant bits of color where color is used. Many of the new rooms, however, show brilliant contrasts in color, but always so well balanced that the effect is rather of full light, not a clamorous demand. Light and cheerfulness, indeed, obtain throughout.

## BASKETRY: EVERYBODY'S CRAFT

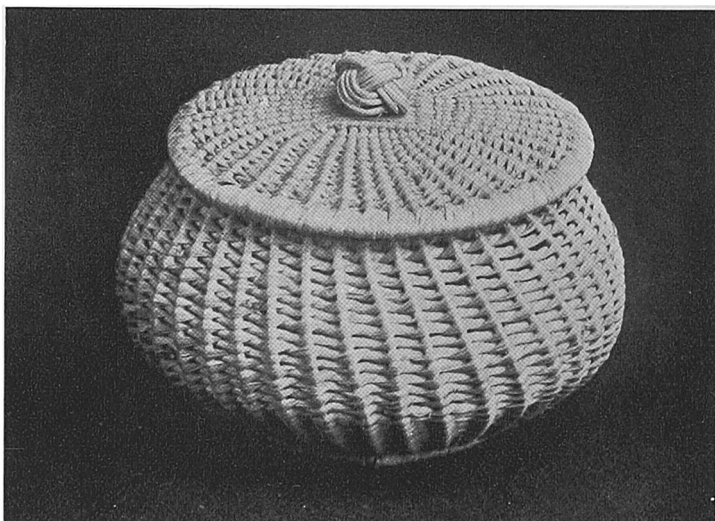
BY CARRIE D. MCCOMBER

**B**ASKETRY is everybody's craft. Not every one who feels a stirring of art in the finger tips can chip stone or model clay into recognizable, to say nothing of artistic shapes, hammer out metals or tool and manipulate leathers with any success. All these demand a modicum at least of natural artistic ability and they want more or less hand training. But for basketry an average eye for preparation and a conscience that will not be stilled until faults are righted are the chief qualifications.

Acquire even a meagre knowledge of basket making and the world will presently resolve itself into an entertaining storehouse of material for weaving. Pass the

swamp and you cry out, "Here are cattails, their leaves are just ready for plaiting." Walk through the stretch of woods and the white poplars will backon you to cut them down, hue them into slabs, beat them into strips and tear them into splints.

You paddle along the willow bordered stream and the slender withes entreat you to pluck them from their branches, peel off their bark and weave them into something, useful or not useful, it matters little which. The salt marsh with its ripening grasses rich with color hails you from afar, for nowhere except in the golden straw of the rye field or the long needles of the Southern pine will you find such wealth for coiled work. The very corn husks—



THE ANCIENT WRAPPED TWILL WEAVE OF THE VANCOUVER ISLAND INDIANS ADAPTED TO A CATCHALL BASKET FOR THE WHITE WOMAN'S DESK.